

1991



THE BOTTLE

SHIPWRIGHT

NO-3 VOL-9

JOURNAL OF THE SHIPS-IN-BOTTLES
ASSOCIATION OF AMERICA



Hey Saddam ! I just flew 10000 miles and smoked your camel.

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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The Bottle Shipwright

Volume 9, Number 3.

Association Officers.

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JIM DAVISON	Decals/Patches.	LET GEORGE HELP YOU DO IT-- George Pinter.

ON THE COVER.

George Pinter's version of the desert war against Iraq.
BACK COVER

Vidar Lund sent in this post card. I thought i'd share it with you.

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the
prez sez...

...ATTENTION ON DECK ! THIS IS THE CAPTAIN !!



Work still goes forward for a 3rd Conference and the Ships of The Sea Museum at Savannah Ga. seems to be the likely site. With it will probably go the opportunity to exhibit your work for a good period of time, for the public to see. HIT THE BOTTLE.. HIT THE BOTTLE.. BE READY!! The Museum is on the Savannah waterfront where Confederate Blockade runners came and went, and it contains a great collection of Bottles Ships. When the new break--PLAN TO ATTEND!! Finally, welcome to all of you new members and " come backers" , we are happy to have you aboard. Join us in keeping SIBAR afloat by submitting articles, pictures (photos) or anything else of interest to ship bottlers and the BOTTLE SHIPWRIGHT. Two good and timely articles appeared in the last issue of THE BOTTLE SHIPWRIGHT.

HIT THE BOTTLE

Jack

FROM THE EDITOR

Material for the Editor should be sent to --- 5075 Freeport Drive
Springhill, FL 34605

As Jack has stated in his Presidents message , work goes on for the third conference of the Ships-in-Bottles Association of America. And Savannah, Georgia does look like the best site. We are also looking at the weekends of the 23rd-25th of October or the 30th-1st of November 1992.

As soon as possible after the new year I plan to drive up to the Ships of the Sea museum and finalize the plans. I will keep you posted. As Jack said- **W****U****I****L****D**-**H****E** **R****E****A****D****Y**. I still need to know from any member willing to give demonstrations, talks for the workshop.

Now let's refill those bottles.

WELCOME ABOARD NEW MEMBERS

Erwin Aude, Hausotter Str.79a-D-1000 Berlin 51, West Germany.
Lowell H. Dwyer, 4060 Tivoli Ave. Los Angeles, CA. 90066.
Melvin G. Hatcher, 62 High St. North Sydenham, S.E. Camads, SE2A2AT.
Paul Wayne, 1508 N. Indian Pl. No. Brunswick, New Jersey, 08802.
Howard M. Lehman, 1240 Park Ave. West Highland Park, IL. 60035.
Robert Lynn, 443 Scarborough Rd. Valparaiso, IN. 46383.
Jeffrey K. McKnight, 3939 Rosemeade Pkwy. Apt. 8107 Dallas, TX. 75287
Rodney L. McNinn, 4848E Calle Redondo, Phoenix, AZ. 85018.
Donald R. Miller, 3 Cedarbrook Rd. Allentown, Pa. 18104.
Frank Priest Jr., Rt.1, Box 1524 Hemphill Tx. 75983.
Garry Ryke, 1059 Dent Dr. Sarnia, Ontario Canada, N7X 1E1.
G.O.Scott IV, 6352 John Hancock Ct. Cornwell, Mass. Pa. 19020.
Jaime M. Spencer, 3414 Pine Haven Circle, Boca Raton, Fl. 33434
Kyle & Sarah Nickwire, P.O.Box. 4412 Key West Fl. 33041.
Robert C. Wood, 3814 Chase Rd. Middleport, New York. 14105.

ADDRESS CHANGES

Gerald A. Dougherty, 10550 Western Ave. SP.3 Stamford, Ca. 90680.
Max Maeyen, Siedeboorn Straat 5, 6026 NL Marheeze, Holland.
Donald P. Himmenthal, W3973 Highview Dr. Appleton, WI. 54915.
Howard W. Hogg, P.O.Box 06112, Fort Meyers, Fl. 33900.
William Russell, 517-58th St. Holmes Beach, Fl. 34217.
Karl M. Schulz, 22545 Scarlet Sage Way, Moreno Valley, Ca. 92557.

NOTICE---NOTICE---NOTICE---NOTICE.

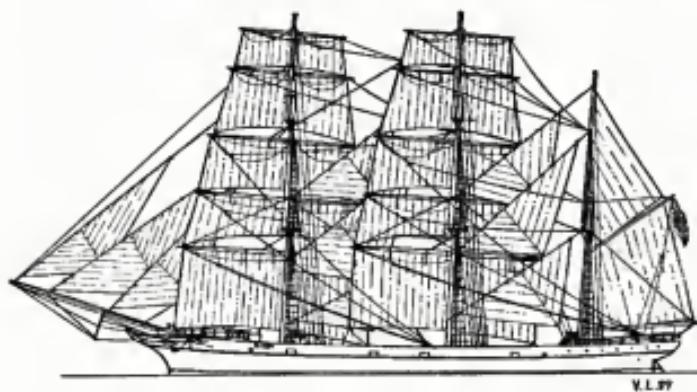
REMINDER

THE ANNUAL DUES WERE DUE WITH THE LAST ISSUE

To maintain your membership, please make out your \$ 15.00 Check or money order to S.I.B.A.A., and send to **DON HUBBARD**, Treasurer, P.O. BOX 160550, Coronado, Ca. 92178. Overseas members who wish to receive the Bottles Shipwright Via First Class Mail. Please add \$ 10. for a total of \$ 25.00.



Elissa



V.L. 87



"HOLY SPIRIT" glass globes.

NEWS FROM
EUROPE by
Bob de Jonge.

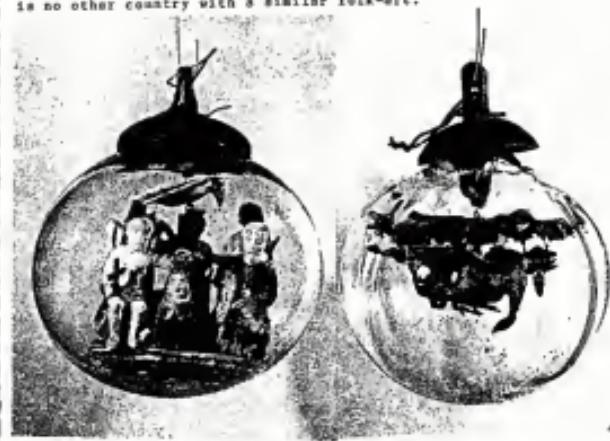
During my research for the origin of ships in bottles, I stumbled many times on very interesting information.

One subject that I don't wish to keep away from you is the so-called "Holy Spirit" glass globes, which still exist in Germany.

In the globe people put an image of their favourite patron saint. Collectors call them now-a-days "soup-blessers".

In the old days they were hung over the soup kettles. The steam of the soup condensed against the glass globe and the waterdrops falling back into the soup were the blessings of the saint.

These "Holy Spirit" glass globes can still be seen in Germany in museums or in private collections. We still believe, that the first ship-bottler must have come from these regions, since there is no other country with a similar folk-art.



HOLLAND

DON'T GET BOTTLED.....!

As early as 1987 the Dutch government started using bottleships in their propaganda for re-using old materials. They claimed, that the second use of old materials will give satisfaction, will save money and you can do a lot of funny things with it.

They had pictured an old salt with a ship in a bottle and a youngster with a sailing-boat made of an old wooden shoe. (Still widely used in this country!).

Since then it seems that it has become a fashion amongst the advertising agencies to use bottled ships, bottled houses etc. in their propaganda for this or for that.

Insurance companies with houses in bottles for more protection, banks with money in a bottle (safe but you cannot touch it) and whatever comes to their inventive minds.

One of our members in the Southern part of our country sent me a new one. This propaganda sheet was issued by the Dutch Alcoholics Anonymous with the slogan, "DON'T GET BOTTLED!". Alcohol will get you faster than you think, etc.

Now I am aware of the fact that the Netherlands will not be the only country in the world using S.I.B.'s for propaganda purposes.

As you will recall, there is already a book with jokes about ships-in-bottles and I just wonder, whether we would be able to get as much material together about S.I.B.'s and other objects in bottles, used for propaganda purposes, that we could issue a small paper on the subject.

If everybody looks around a little bit and collects what he finds, we may have some info for the next generation.

Please write to:

Bob de Jongste,
Van Hoornbeekstraat 13,
2582 RA THE HAGUE,
Netherlands.

Let us do our best in order to collect as much material as we can lay our hands on. We miss all the information about S.I.B.'s made before our time. Don't let our children say the same!

LAAT JE NIET FLESSEN

Alcohol, je zit er smaller in vast dan je denkt.



Als je er problemen mee hebt, bel dan:

040-110124

AA EINDHOVEN EN OMSTREKEN

AA WEERT

REPORT--
FROM THE JAPANESE SHIPS-IN-BOTTLES
ASSOCIATION--Juzo Okada, Editor.



Juzo and wife Tamako on a visit to "Nagasaki Holland Village" stand in front of a replica of the Dutch Galleon "PRINCE WILLEMS". The village a water front resort built about 15 years ago on an island in the "Saikai National Park" the oldest and most famous in Japan. Nagasaki City is near by. The Island is one of 190 islands and is man made.

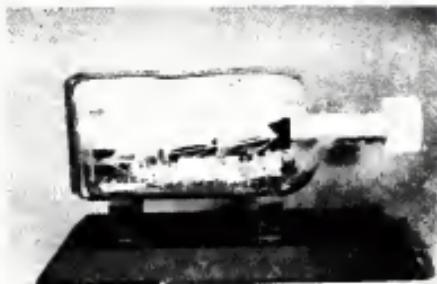
Although you may know already, Japan had closed its doors to all foreign countries except Holland from the 17th to the 19th centuries. Then the "Shogun" permitted a few dutchmen to live on a very small man made island in Nagasaki City. Our ancestors used to learn western civilization only through these dutchmen during those three hundred years. Though our Japan today is a modern industrial country, I think we should thank those dutchmen for the hardships they endured.

April is the best season for visiting, the innumerable various colored tulips are in full bloom. Built in the resort are two beautiful small imitation Dutch hamlets, seven different museums, a lot of stores and three reproduced old western ships which were very famous in the history of Japan in the small port. They are the "PRINCE WILLEMS" a former Dutch galleon of the 17th century. The "KANROU-MARU" and the "KANBIN-MARU" two steamships presented to the Shogun by the Dutch King at the end of the 19th century.

We had our annual New Works Exhibition in Kobe Maritime Museum from the 14th of July to the 28th of July. We displayed about 100 works there. I have enclosed some photos of them. We will have another exhibition in the Osaka SONY building from the 26th of August to the 1st of September, and hope it will be telecast by many TV stations as usual. We have already displayed the fine works of eleven countries so far. They are the United States, England, Australia, Spain, France, Holland, Denmark, India, Germany, New Zealand and Poland. And among the modelers are Don Hubbard, John Barnes, Harold Huston, Hans de Haan, G.W. Jongste, Hans Ealer, Johan Blinikovsky, Grashard Herrling, J.B. del Barrio, Vic Crosby, Otto Palmen, Geoff Smith, Pierre Rocha and the late Paul Hass. We are most grateful to them and all the other friendly shipbottlers who sent us their fine models. All Japanese shipbottlers feel that it is a great honor to have there models displayed there. Once more, thank you very much.

With the very best of best Wishes.

正四三



Top/Bottom Left are the works of Mr. A. Yamaguchi (1991) of the Japanese Ship-in Bottles Association.

Top Right is a model of "AINOKO BUNE" (1991) by Juso Okada.

Lower Right is a close up of the same ship by Juso.

Arigato gomaimasu Juso-san.

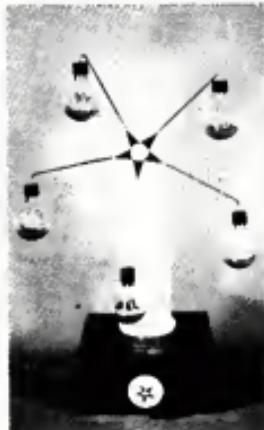
Oh, I hope I said that right.

Anyway thank you for the photos Juso.

Juso, I get the feeling that those fine

works by Mr. Yamaguchi, either turn or

rotate on their bases. Is that correct?



GEORGE UNDER GLASS

by George Pinter

This is the sixth article in a series on glass by the author

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In previous issues we have discussed methods of cleaning and minor surface repairs for glass bottles. "All well and good" you say, but the bottle you have would probably require extensive work to repair its surface, and with uncertain results. As promised in Vol. 9 No. 1 there is a possible solution to this problem--;ETCHING!

Some years ago I began experimenting with etching to alter the glass surface, creating different effects. The original intent was decorative; etched designs, scrollwork and bottles frosted with clear glass areas (windows) through which the model could be seen.

The same method can often be used to disguise flaws in the glass. As we have learned, the nature of glass is such, that there are some substances which attack the surface, damaging it. Hydrofluoric acid is one such substance which, when applied intentionally under controlled conditions can be used to advantage. Hydrofluoric acid can be extremely hazardous however, and I do not recommend its use when there are safer methods available.

The product discussed here is safe IF USED PROPERLY as DIRECTED by the MANUFACTURER. READ THE DIRECTIONS BEFORE USING!!!!!!

Products made specifically for etching glass can be obtained through some craft shops or companies selling stained glass products. Let your fingers do the walking. If you can't obtain the product locally, you may be able to get it directly from the manufacturer.

The product I use is ARMOR ETCH.

A three ounce bottle contains enough material for a number of experiments. Armor Etch is available in kit form, including a glass cleaner, rubber gloves, applicator brush, etching cream and instruction booklet (read first). It costs about \$ 10.00.

Armor Etch contains chemicals that actually dissolve away the glass surface leaving a frosted appearance similar to sandblasting. It will react on any glass it contacts. Parts not exposed to the etching material will remain transparent. The cream is in paste form and will not drip or run, but areas not to be etched must be protected.

There are several ways to mask the areas not intended for etching.

Plastic masking is the simplest and most effective. Clear adhesive backed shelf paper (contact paper) works well, allowing you to draw any shape on the paper backing then carefully cutting it out with scissors or a razor knife.

Before proceeding it is important to CLEAN THE GLASS WELL. Any commercial glass cleaner is acceptable, but after cleaning, do not touch the glass with your bare hands.

GLAZING UNDER GLASS

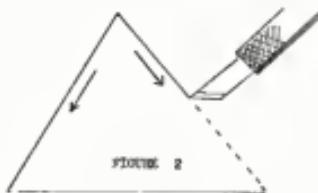
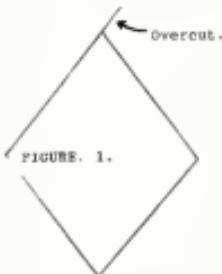
(continued from preceding page)

Peel the backing paper and apply the plastic to the desired areas. Apply it carefully and work from the center, forcing all air bubbles and wrinkles out. Press the mask TIGHTLY. It is especially important to have the mask tight at the edges to keep the etching cream from creeping under the mask. If any cream gets under the mask it will result in a ragged edge and look very sloppy. You may find that you have to peel the mask back in some areas and re-stick it. Working with curved surfaces can be frustrating, but it can be done.

If you have trouble making a compound curve with a large sheet you may cut it, applying it in sections. Of course the less seams there are the less chance of a "leak". It is best to plan the seams so there will be no (or minimal) cuts across them. Sections can be over-lapped or butted together. In the latter case cover the seams with masking tape. An alternate method is to apply the plastic sheet first, then draw and cut out the shape. You can draw directly onto the mask, or trace a design onto it. To do this, place the design at the desired location and slip a piece of smudge proof carbon paper under the design. Hold the design tightly so it does not change position and trace over the design with a ball point pen. Press hard to impart the design. Carefully lift it to check that the design is being transferred. Do not remove the design until you're sure all the design is copied. Simple shapes such as diamonds, ovals, circles can be cut out of thin cardboard then placed on the mask, tracing around the shape.

You must always keep in mind which part of the mask is to remain.

For example if you make a diamond shape - is the bottle to be clear with the diamond etched, or is the diamond the clear area with all the rest of the bottle frosted? This may seem a trivial point, but it can be important lest you get careless when you cut out the pattern. An X-acto razor knife # 11 blade works well. Cut carefully and pay particular attention to corners. DO NOT OVERCUT THEM (Figure # 1) Any damage to the mask can ruin the etch.



It is best to start each cut at a corner and work AWAY from the corner (Figure # 2)

GEORGE UNDER GLASS
(continued from preceding page)

Apply only enough pressure to cut cleanly through the mask. Work slow and carefully. A thin metal rule can sometimes be used as a guide on straight areas, bending around the bottle's contour and resulting in a nice even edge. When cutting, particularly rounded areas, do not be afraid to turn the bottle. This will ensure a comfortable hand position and avoid cramping (which will effect your work).

After the design is cut, use the tip of the blade to loosen the unwanted mask. Carefully peel it away. Repress all edges of the mask to insure tightness.

Spray a little window cleaner on a clean rag and again clean the exposed glass by CAREFULLY wiping it. Don't spray directly onto the glass just there be wet areas at the edge of the mask.

Best results are obtained when the etching cream is thoroughly mixed.

Set the etching cream in a container of very hot water for about 15 minutes, allow it to sit. Shake occasionally. After the warming period, stir the cream to be sure all the chemicals are well mixed.

CAUTION:

ALTHOUGH THE CHEMICALS IN ARMOR ETCH ARE RELATIVELY SAFE WHEN USED AS DIRECTED, WEAR RUBBER GLOVES AND EYE PROTECTION. RINSE ANY SPILLS OR SPLASHES IMMEDIATELY WITH COLD WATER.

We are now ready to proceed with the actual etching. You will notice the substance (cream) is thick and has tiny lumps in it, looking like grains of sand. This is normal. The etching cream should be applied thickly for best results. The chemicals will begin to react on the glass as soon as they contact it, but a thorough etch is realized only after some exposure time. The manufacturer recommends 5-6 minutes working time, but I prefer a bit longer, allowing the cream about 10 minutes to do its stuff. I suggest brushing the cream onto the glass FROM the mask into or onto the area to be etched. Brushing onto the glass helps prevent any cream being brushed under the mask if it should not have a tight bond. As the cream is working, I brush it around from time to time to be sure it is covering well. OR: times up? Now, rinse the bottle carefully under the tap using tepid water. DO NOT use a blast of water, lest it force the cream under the mask, or splash all over you and the sink.

When clean, carefully dry the bottle with a clean towel. Allow the bottle to sit several minutes to be sure it is completely dry. You can only check the etch when the glass is dry. DO NOT REMOVE THE MASK.

When you have checked the mask and are satisfied, it can then be removed. You might decide to take another "bite". Reheat the cream and stir it before you reapply it. NOTE: the manufacturer recommends large surface areas NOT be etched. Since the cream is applied with a brush there is a chance, streaks or an uneven blotched effect will result.

This is true but allowing the longer working time and brushing the cream about during the etch seems to overcome this. Taking two or even three "bites" also helps to minimize the streaking somewhat. Subsequent bites can be of shorter duration (4-5 minutes). The brush supplied with the kit is only about $\frac{1}{4}$ inch wide. For covering large areas, pour the cream into a wide mouth container (such as a small plastic olio tub) and use a larger bristle brush. The inexpensive white bristle "throw away" brushes found in hardware stores work well. Use a brush about 1 or $\frac{1}{2}$ inches wide. This permits large areas to be treated quicker and more completely (evenly).

ETCHING UNDER GLASS
(continued from preceding page)

It is important the mask remain. DO NOT remove it then attempt to reinsert it. I guarantee you will not get it in exactly the right position, and this will result in areas that have more (or less) etch than others. Murphy's law applies here too.

The photo at the end of this article shows some bottles that have been etched with this method. As you can see, using a bit of imagination can produce different results/effects.

A number of patterns, designs, letters and numbers are available for use with Armor Etch. Much of this stuff is just too large for our use, being intended for use on mirrors and/or windows. The masking letters sold for etching are about 1" high. I have experimented with rub on (instant lettering) with varying degrees of success. Since these are washable, they should make a suitable mask, offer a variety of type faces and sizes, as well as ornate designs. I invite you to experiment.

When using these, be sure the glass is clean so the letters stick well. After applying the letters, burnish them well: Place the protective sheet that comes with the letters over your work and rub hard with a smooth object (back of a spoon). Now paint the cream on the glass.

Brush carefully lest you loosen or damage the frail letters. (they don't seem to like to stick well to glass anyway). Allow 3-4 minutes working time, then rinse the bottle. Some of the letters will come off.

Dry the bottle. Any remaining letters can be removed by sticking a piece of cellophane tape on them. When the tape is peeled off the remaining letters should come off with it.

Other methods of masking do not work very well. I have experimented with "Easter egg" crayon, Crayola crayons and china markers. All results were mediocre to disappointing. I have also experimented with direct printing--using a # 00 brush and applying the cream directly to the glass to sign my name. The difficulty with this is the viscosity of the cream.

It is too thick to easily control neatly. It is a method of marking your bottles in an area not normally seen, such as the bottom where it rests on the base.

One final note: Cork or otherwise seal the bottle before etching.

Particularly important when working around the neck. It prevents accidents. If you get the etching material inside the bottle--well need I say more??.

I do not guarantee that etching will be a cure all for every flaw or lousy bottle. The glass may have stains that are not apparent at first but will affect the etching process. I cannot ensure that it will hide every surface blemish. Etching good bottle can produce interesting effects. Etching flawed bottles is recommended as a last ditch effort to salvage damaged glass.

Have fun.

ARMOR ETCH
Armor Products
Midland Park, New Jersey, 07432.

GEORGE UNDER GLASS

{ continued from preceding page. }

Armor Etch
can also be obtained from:
Whitemore-Burgin Glass Co.
Box 2065
Hanover, Ma. 02339
Phone- 1-617-871-1743 {Mass. or outside U.S.A.}
They also have a neat catalog with some interesting stuff and accept
Visa and Master Card, and phone orders.



SEEKING THE ELUSIVE SIB MARKET

by

DAVID DENNY

Prior to 1985 I had never, in my 33 years of experience, seen a ship-in-a-bottle. At that time I had spent six years in the United States Navy, worked another ten years in the Navy shipyards, seen the better part of Southeast Asia and the Pacific Basin and travelled to all fifty states of the Union. I had been from seaport to mountaintop and had never encountered a ship-in-a-bottle.

Not until 1985, that is. Then I was working at the Long Beach Naval Shipyard on the battleship U.S.S. MISSOURI during her recommissioning overhaul. While in Long Beach, I had a chance to visit the Los Angeles Maritime Museum. I remember very little of the museum except for one display case with about a dozen ships-in-bottles. I was captivated and like most people intrigued and mystified. I wanted one.

I wanted to buy one to be truthful. It had been several years since I had attempted any modelling. I had been building model ships since I was in grade school but putting one into a bottle had never crossed my mind. It was one of those mysteries that were not to be fathomed by the mortal mind. I wanted to buy a SIB so that I could marvel at it at my leisure.

I began a search of the local maritime tourist areas and shopped at dozens of antique and curio shops. Several of these shops offered SIBs for sale but they were invariably of such poor quality that they were not worth the purchase price. They had a mass produced look and the blocks of wood with toothpick masts that skewered the sails resembled ships only in the broadest sense and a stretch of the imagination. Some bottles that I found had better looking ship models in them but there was little of the mystery left to them since the builder was quite obvious in decorating the end of the bottle where the glass had been cut to insert the model. Needless to say, I was very disappointed in anything that was commercially available.

My search was successful in that I did find one thing that I did purchase. That was *SECRETS OF SHIPS IN BOTTLES* by Capt. Larsen Larsen Scandia Press Bergen-Norway 1986, a little booklet that still sets in my ever growing collection of SIB books.

That little booklet got me started on a hobby that turned into a passion that eventually led me to quit my job at the navy yard and start a full-time search for the elusive SIB market.

The ship-in-a-bottle purchaser is a rare bird and must be sought out. There are three ways in which this can happen. One, by having someone sell your work for you. Two, by selling your work yourself. And three, by having the customer come to you and pile his money at your feet. Let's look at number three first, since this is my personal (unrealized) favorite.

From what I've read Gil Charbonneau is one of the few of us who is able to work this way. I've seen photos of Gil's work and he does some of the most detailed and beautiful work that I have ever come across. According to the newspaper article on Gil that I read, he is

able to collect as much for a single commission as I make on a good month of sales. As a fellow SIBAA member I admire his work and wish him continued success. As a rival businessman I hope he gets washed out to sea or arthritis in his fingers at least. My greatest fear is that I will someday enter a model competition that he is also entered in.

Seriously, Gil's reputation for quality work is something we can all aspire to and hope that commission work will come our way to that extent.

Dreams aside, there are still two other ways to match up product with customer. The first is to have someone sell my work for me. This would allow me to stay in the studio and produce more items for sale while the salesman collects the money for me. This could be accomplished by consignments, wholesale to retailers or through an agent.

The agent goes along with the previously mentioned dream and the piles of money at my feet. We'll skip him for now, fame awaits.

Consignments; a system whereby a producer leaves his product with a retailer, who sells the product, retains a commission and then forwards the remainder of the receipts to the producer. Sounds good, but there are a few drawbacks. First, you must find someone to take a consignment. Not all retailers are willing to get involved with consignments. When I first started selling my SIBAs I tried the door to door route at several waterfront shops near to my home. I've had rejections that have ranged from "too much paperwork" to "can't do it because of the insurance". Large stores and chain stores usually will not even consider a consignment. These stores have buyers and procurement departments and the local manager may not have any control over his inventory.

Small shops are usually a different story. They are generally owner operated and the person behind the counter may be the one who decides what goes on the shelves. Frequently, they are more than happy to take a consignment. After all, there is no investment for them to make; you don't get your money until after they make the sale. For providing a space on a shelf and collecting the money from the sale they usually receive 20% to 50% of the sale price. Not a bad day sitting around.

Good places to try for consignments would be gift shops, curio and antique shops, marine supply stores, maritime museums stores etc. Write to them and send a couple of photos of your work along with a list of your prices. If they are interested you can set up a meeting to work out the details. If you live near the seacoast or a lake shore there will be numerous places to try. In Nebraska your only hope might be your Aunt Millie's second cousin's Hallmark Shop.

Personally, I avoid consigning my work out. I have tried a half a dozen times but my experiences were not favorable.

First of all, it calls me that I would do so much work on a model and then give a percentage of what I think it is worth to someone just for collecting the money from the sale. Don't give me those dirty looks those of you who are salesmen. Salesmen sell themselves their not like used cars.

Consignments are usually casual deals. If any paperwork is drawn up it is usually only a list of the items in the consignment and the terms of the deal such as the percentage that the retailer is to keep.

In one case I consigned a \$50.00 SIB to a dealer who was to keep a 20% of the sale. This meant that after the sale he was to keep \$10.00 and hand over to me \$40.00. Without telling me, he raised the price of my model from \$50.00 to \$55.00. When he made the sale he paid me the \$40.00 I was expecting and pocketed \$5.00 instead of \$10. Not all retailers are that way but the nature of business is to make a profit and the bigger the profit the better, ask the oil companies.

You can also sell your work outright to a retailer and let him sell it for what it will bring. This way you can get the price you are asking for your work and the retailer can get his without any hard feelings. It can be a task prying those greenbacks out of that retailers hands though. One of the tenets of business is to "buy low; sell high". This is usually done by wholesaling. Buying wholesale allows the retailer to purchase in quantity at lower prices than the retail price. Works great when you are dealing in potatoes. The wholesaler saves money on packaging and reduces spoilage losses. He passes his savings on to the retailer. Doesn't work for SIBs. With any type of art it is not material as much as time that you are selling. When I sell a SIB it is not the 35¢ of material that I am offering for sale but rather the hours of work that I have invested. Can't wholesale your time. If you think your time is worth \$10 an hour there's no reason to sell 5000 hours of it for \$1 an hour.

I prefer to sell my work myself. There are some advantages to this that make it worthwhile to overlook its disadvantages. I like to see the reaction that people have when they see a SIB. SIBs are still rare enough to invoke looks of awe from most people. Even on poor sales days I get loads of appreciation. I also get an eye of the market by noting what sells well and what people are asking for.

There are three ways of selling your own work that are apparent to me; open a shop, sell at temporary locations such as arts and crafts fairs and galleries, selling mail order.

I don't have a shop. If I did I could probably give an informative and entertaining dissertation on the importance of location and advertising and other such business things.

I do sell at arts and crafts shows and I have had some mail order sales.

Mail order is great. People send you their money and you send them their purchase postpaid. You can work out of your home and have very little investment to make. You can work by accepting C.O.D. orders if you don't mind waiting a little longer for your money. (It usually takes about a month to get the cash in hand from the day you sell.)

The problem with mail order are lost or damaged items while in the mail, and advertising. It's hard to send out a product if no one knows that you have it. Advertising is the answer of course. Until I find a way to advertise inexpensively I will be unable to give you much information on this. What I have learned is, if you expect to run an ad in a periodical with a good circulation such as McCall's, modelling or crafts publications, expect to pay between \$600 and \$2200 per ad, per month. When (and if) I have more info on this I will update.

I have been selling at arts and crafts fairs and folk festivals and art shows for three years now it has been working well for me. The shows for the most part are outdoor affairs that run from

May through October is my area. The adventurous entrepreneur could follow the sun around the country and attend shows year round if he so desired. I know several people who pack up their Winnebago and make a circuit of the country, North for the summer and south for the winter paying their way as they work from one show to the next. Gypsy peddlers, with just enough romance to it that I may consider it for the future.

I enjoy my six month sales season now. It gives me six months of the year to devote to building SIBs and replenishing my stock for the coming season. This is also the time that I can devote to working on new ideas. During the show season I am kept pretty busy replacing my best selling items and it does get a bit tedious building small schooner after schooner. I keep a notebook of ideas that I come up with during the year and I indulge myself spending weeks on one-of-a-kind ideas and some things just for fun.

Some of the other advantages to the arts and crafts shows is the wide exposure that my work gets. If I had opened a store I could count on the local traffic seeing what I had to offer for sale. Having a mobile business and setting up at different locations every week offers a wider exposure to potential customers. I may be in Mystic, Conn. one weekend and at Atlantic City, NJ the next. I try to plan my shows for areas where I know there will be crowds of people who have money to spend. I average about one sale to 249 lookers so, the more people the better the business. I have one show on the Boardwalk in Atlantic City during the Miss America contest weekend that is always my best show of the year. During the weekend between 75,000 and 100,000 people will see my display and I will make a proportionate number of sales. I pass out many business cards and catalogs and so my mail order sales are increased also.

If you are interested in selling at arts and crafts fairs and other temporary locations it will take some time to get established. You will need to get on the mailing list of show promoters. You can find out about the shows and the promoters by calling the Chamber of Commerce in the town that you are interested in showing at. The C of C usually has a list of coming events and will have addresses or phone numbers of those you will need to contact. Check your local newspapers for shows in your area and there are craft magazines such as *SCISSORS & CRAFTS* that list shows throughout the country. If you are a member of a craft organization your associations journal or newsletter will have ads for upcoming shows. I am a member of the Pennsylvania Guild of Craftsmen and as I am sure most states have a similar organization. I am also a member of S.W.E.A.T the Society of Workers in Early Arts and Trades whose publication *THE RING* lists many fine shows for demonstrating craftsmen.

The market for SIBs is wide open. I have been to about 100 shows in the last three years and I have never found another ship bottler displaying his/her wares. I've seen hundreds of potters and thousands of jewelers and stained glass by the cathedral full but I have always been the lone SIB builder. Building ships-in-bottles was almost a forgotten art but I imagine that there are now more SIB builders alive at this moment than there have been in the past 150 years put together. Some of you need to get out there and share the market. I welcome the competition; it will make me work harder and become a better modeler.



LET GEORGE *help you*
DO IT

For assistance---- Write to:
G.Pinter 199 Elm St. Halifax, NS. B2H3B6.
☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Recent columns have discussed some possible sources of varied useful materials. But such a discourse cannot possibly cover every conceivable tool or materiel suitable for modeling. One old ship in the bottle material which I omitted was sealing wax. It was a simple oversight on my part; it did not occur to me to include it, for the simple reason that in nearly twenty years of bottling objects, I have never used it.

Some ship in bottle books mention the use of sealing wax to "finish off" the cork after insertion. Sealing wax is not so common an item as in the past, but it is still available. Large stationary/office supply stores are a good place to look, particularly around courthouses or city halls. I located sealing wax with little trouble--one phone call.

The first place I called had it in stock and the woman was very courteous and helpful. I explained why I was looking for the wax and that other members of SIRAA may want to contact her. She assured me that they will fill mail orders, so if you can't find sealing wax locally, you may want to contact her. Write or call:

Anne L. Reilly
Purchasing Agent
Dorr's Stationary Store
43 Central Square
Bridgewater, Me. 02324.

Phone (508) 697-2433
Fax. (508) 697-1653

They are open until 5:30 PM (EST) daily and until noon on Saturday.

The wax comes in stick form about 3/8" square x 8" long. Packaged 20 in a box, it sells for about \$ 1.75 per stick, it is red in color. The brand that Dorr's stocks is made by the Dennisson Manufacturing Company.

I am sure that there are other brands.
Dennisson Manufacturing Company
300 Howard Street
Framingham, Ma.

Phone (508) 879-0511

You may want to contact Dennisson direct and inquire as to distributors of their products in your area. I hope this proves helpful to you out there who have had trouble finding this material.

A recent letter from a new member concerns problems with excessive moisture in bottles. This seems to be a recurring problem, usually caused by the materials used. To avoid repetition, I urge new members to refer to my comments on the subject in The Bottle Shipwright # 4/88, page 12. Back issues are available from Saul Bobroff. (see inside of front cover for price and address.)

With each issue, we seem to be adding new members. Some of you have been building ships in bottles and are just now joining SIRAA, others are experienced modelers new to this bottling business and a few have limited skills at this time. No matter where you fit in, this is YOUR column. It is your forum to obtain information. You are invited to send in your questions, for someone else may be having a similar problem. Finally, I want to encourage new members (and old) to share your experiences, tips, or what have you with all of us.



Once again I wish to thank VIDAR LUND , of Oslo Norway and CHARLES RAND of Charleston South Carolina for the plans that appear on page 3 of this issue. And again for those of you who would like to have the history of the ship to go with those plans: The Barque ELISSA was built by Alexander Hall of Aberdeen for Watt & Grossfield of Liverpool. She sailed for her British owners until 1897 when she was sold to Olsene & Bugge of Larvik, Norway.

They renamed her FJELD (Mountain). In 1911 she was sold to Sweden and renamed GUSTAF. During her time as a swede she was reduced to a bargeantine, then to a schooner, and had an engine installed. She became Finnish in 1930 and eventually was changed to a full motorship.

In 1960 she was sold to grance and renamed CHRISTOPHOROS, and then AEGHEOS. In 1966 she was laid up. The Galveston Historical Foundation bought her in 1975, and in 1978 she was towed to Galveston to be fully restored. Today she sails cruises in the Gulf of Mexico, and in 1986 visited New York during the celebration of the 100th anniversary of The Statue of Liberty.

Length:44 m. (144.3 ft) Beam:8.6 m. (28ft) Depth: 4.9 m. (16ft)

Tonnage: 630 GRT, 409 NRT, 600 BRT as a cargo carrier.
JACK-KAI-CHO-HINHEE, sent in the following photo of one of his latest works, a brig which is his half of a ship for ship swap with Alex Bellinger. VELCRO strips to hold the bottle to the base !!!!!!!!
Wish I had thought of that.! O.K.Jack you get the ingenious scavenging pack rat of the year award for that one.



JACK- is that a 1.5 liter wine bottle ??.



JACK-Kai-Cho-HINKLEY, also had some comments on the two "Good and Timely articles that appeared in the last issue of the BOTTLE SHIP-WRIGHT. (Vol 9, No 2). Don Hubbard's HEATING THE BOTTLING BLOCK and Dave Denney's PRICING SHIPS IN BOTTLES. In much of my correspondence from members I am hearing "...I haven't done much modeling lately" or some similar comment and I am guilty of the same thing myself. We all need to keep building and Don's article gives us some pointers on how to go about it. I have almost finished (from scratch) a model that I started after reading the article. Dave Denney's article should give you " build and sell" sombre a chance to boost your sales. The article was well done and timely. "

DON HUBBARD (Membership/Treasurer) of Coronado California wrote to fill me in on some of the correspondence he is getting from the membership. IE; JOHN FOX III has an article in the current issue of Model Ship Builder on building masts in which he mentions using the HINKLEY HINCH. The article is interesting as he uses a laminate system for making the masts. Don also mentioned that he has a few copies of his book SHIPS-IN-BOTTLES a step-by-step guide to a venerable nautical craft, second addition, completely revised and enlarged. For sale at 20% off list (\$ 11.95 + \$1.50 shipping) to our members. For those of you who don't have a copy and especially you new members or first time builders that are looking for some good pointers, now is the time to get a copy of a great book. (and he will probably autograph it for you if you ask). And it will help him by providing a little more space in his garage.

BOB McMILLIN, of 4848x Calle Redondo Phx, Az 85018, Phone 602-840-6841 is a collector of antique ships-in-bottles and would like to hear from other collectors or receive any publications regarding events, other collectors etc.

ERWIN AUDN, of Hausotterestr. 79 A, D-1000 Berlin 51 West Germany would like to correspond with members here or in Canada, if anyone is interested, you can write to him at the above address. He also sent a photo of his latest work " Toronto Ontario " (how about that one George)





GEOFF OFFER, of Bribinda, Australia wrote to clear up the question's he created with his photos in the last issue (Vol. 9 No.2) The name of the ship is the "LEON". Taken from plana in "Deepwater Sail" by Underhill. Scale is about 350:1. The bottle is a 2 liter wine bottle (flagon), Overall length 270mm, Diameter 110mm, I.D. of neck 26mm.

His latest work pictured here is the "MARIETT MCGREGOR" built to the same scale as the "LEON" and in the same type bottle. Don-Geoff liked your article, it has gotten him moving again. I think he also liked yours Dave, as he is talking about selling. Thanks for the answers and photos Geoff.





VIDAR LEOND , of Oslo Norway sent in a correction for the " GREAT REPUBLIC" the largest wooden sailing ship ever built. She was not the longest (gratstat) though. That title went to the " WYOMING " which was three feet longer. Vidar - I have disciplined my typewriter for that error. I have stripped off the tag that states " I am a smart typewriter see what I can do , insert paper hold down CODE Key -----etc. I knew I never should have gotten rid of the old Royal Portable. Thanks again.

STEVE WILSON , of Sacramento California sent in some photos of some of his first works. Nicely done Steve, but you neglected to let me know the ships names. Nice TURKS HEAD knots by the way.





JAMES HERR, of Marysville, Washington, wrote to let us in on a FREE publication from the government. It is a 300 page soft cover book titled "Inventory of Large Preserved Historic Vessels" and is available by writing to the :

National Parks Service
History Division (418)
P.O. Box 37127
Washington D.C. 20013-7127

It is an 8½ x 11 format, and from the photo copy of one of the pages he sent, well worth the 29¢ stamp. Thank you James.

DAVE DENNY, of Glenside Pennsylvania wrote to tell us he is working on a possible new source of bottles. He will keep me informed and I will pass any information on to you. Glad you got the missing issues. Dave and no you were not too much of a pain in the . Both Don and I will try to keep it straight in the future. You will be happy to know that Don's computer didn't single you out. And I hope by now that A. SCOTT MCILLIAN has received the issue he was missing. You have to understand that there is only one member who will always receive his copy of The Bottle Shipwright. And I will be long as I am editor.

Before I forget,-- GEORGE-- Steve Wilson asked if there was any way to make Putty dry faster, maybe you can help him with this.

G.A. DOOGHERTY, of Stanton California sent in the photo below in a wise cooler bottle, the "DODGE" doll consists of nine parts. Thank G. A. for the input.





ALL HANDS -- PARKER (SPUD) LENET

by
Francis J. Skutka

"Spud" was born in Stratford, Ontario, Canada on November 29, 1912 where he attended the "School of hard knocks" and Stratford Collegiate Institute. After high school, he clerked in drug stores in the cities of Stratford, London and Simcoe. When World War II started he joined the Royal Canadian Naval Volunteer Reserve (1939-1945) and became a petty officer in the medical branch. He served at H.M.C.S. Dockyard Sick Bay and Medical Stores (1941); H.M.C.S. "St. Laurent" (destroyer), and H.M.C.S. "Penzance" (corvette) during the winter of 1942 off the Atlantic Coast of Canada and America. This was "the happy time" for German subs, which sank over 100 Allied ships along the coast-mostly around Cape Hatteras. One U-Boat even managed to lay mines at the entrance to Chesapeake Bay. Strollers on the boardwalk at Virginia Beach could watch ships being sunk and sightseers could watch tankers burn at night off Atlantic City. Maritime historians refer to this as the "Bloody Winter" because so many ships and men perished.

Drafted off the "Fighting Pennel" (the ship was later sent to the Med where she helped sink U-744), he worked with the eye surgeons at H.M.C.S. "Stadacona" in Halifax. He later was placed in charge of the night staff at "Rickhead" Isolation Hospital. For his service in the "battle of the Atlantic", Parker was awarded the North Atlantic (Convoy) Combat Medal with bar.

Married to the same girl for 48 years, Parker has two sons; Dennis V. Leney, an officer with the Ontario Provincial Police (26 years) who has a daughter, Kerry (20) and a son, Kyle (20). "Rick" Leney who works for Bell Canada (26 years) and is the father of Kim (23) and Ritchie (19).

He doesn't say if anyone in the family does SIB's.

Active in local and community affairs, he is the Deputy District Governor of the Lions, the past Master of the Masonic Lodge, First Principal of the Mason "Red" Lodge, member of the Municipal Town Council, Executive Member of the L.P.E. Conservation Authority, President of the Board of Trade (Chamber of Commerce), a volunteer ambulance driver and an active member of the Canadian Cancer Association (Plaque) He also published the Port Dover Lions Club Bulletin (20 issues a year) for 9 years.

In 1946 he and his wife started "The Hobby Shop" on Main Street in Port Dover "from scratch". In spite of stiff competition, they operated a successful business for 33 years. His wife also ran "The Beach Hobby Shop" which was a seasonal summer operation along with china souvenir shop called "The Avenue Shop" which unfortunately burned down.

Aside from SIB's, he has thousands of color slides, movies and now VCR tapes from three coast to coast trips in his 23 foot motor home. "the hardest part is editing the VCR". He also carves.

ALL HANDS (continued from preceding page)

During the war (1942) in Halifax, he says and bought a SIB which he still has. During this time, he made extra money by developing and printing ship pictures for his shipmates and buddies, and by raffling off (on pay days once a month) small destroyer models he had made. "Kept me out of the wet canteen". Read that Gin Mill.

Parker is impressed with the ingenuity of SIB builders. He works with Balsa wood and uses needles when he doesn't have small drills. He enjoys making the specialty tools used with SIB's and feels that Blue Plasticine seas and acrylic white caps are best for him. He particularly takes pleasure in the admiration of onlookers and buyers when they see his work. He says, "I'm not like Zenith-- my name goes in first".

Last summer, Parker and his wife, Gladys, moved to Sunset Haven, a retirement community in Welland, Ontario. He wrote a nice article about in a nursing care facility which was published in "The Port Dover Maple Leaf" newspaper.

His address is: Sunset Haven C132, 163 First Avenue, Welland, Ontario Canada L3C1Y5.

He welcomes visitors.

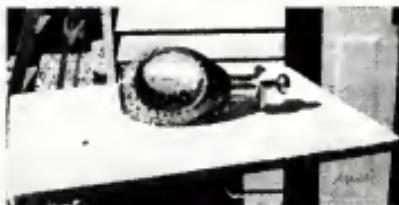


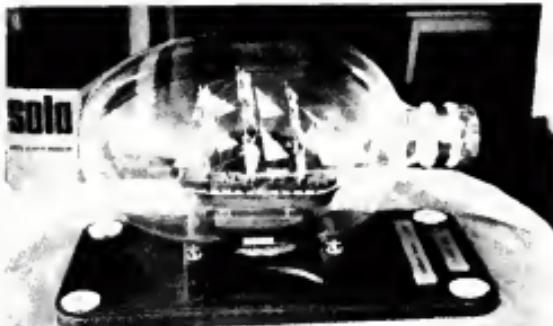
Parker (Spud) Loney with his Banks Schooner.

HERE'S ANOTHER ONE FOR YOU MYSTERY FANS !

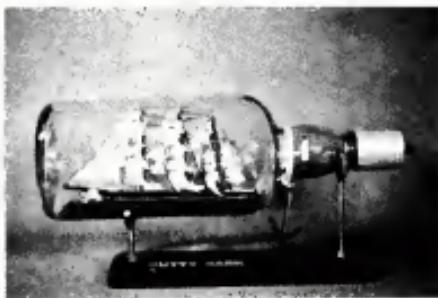
Member Steve Wilson of 7611 Rionon Villa Sacramento Ca. 95826 sent this one in. Guess you ask --O.K.

1-It appears to be a Haig & Haig Pinch bottle.
2-It is encased in brass 1/8" thick.
3-The stopper /Cork is also Brass.
Any Ideas on when it was made or why, also how would you use it ?
Would you put a ship in it with the bottle standing on end? or
would you recommend using it horizontally ?? Let Steve Know.





A beautiful model of the "Indiaman" "EDWIN FOX" by member Roger Carter. The actual vessel is being restored in Picton (South Island) New Zealand. Love that bottle, what kind is it ??????????/.



The "CUTTY SARK" by T Yamaji (1991) a member of the Japanese Ships-in-Bottles Association. Some of the fine work being done over there.



The finished "Logo" Plaque of the Maryland Chapter of S.I.B.A.A. made by member Eric Lundberg. It is 22 $\frac{1}{2}$ " in diameter from a single piece of Honduras Mahogany, recessed letters and bottled ship, are inlays of maple and walnut veneer. It is on display at the World Trade Center in Baltimore along with models by Mac Steen, Bill Cromin, Mike Moriarty and Bill Westervelt, seen below. They have had Press, Radio, and TV coverage and will be doing demos for three weekends in October at the World Trade Center in Baltimore. Well done guys, and I hope you remembered to have some membership applications where people could get them. So Betty made you clean up your ass huh? What a wimp you --huh? yes my love just as soon as I finish this page, honest - I promise. Gotta go Bill Oh by the by Bill your "Star of India" will be in the next issue. Beautiful job and the pictures are great. Thanks.



March 16, 1991

Host : Eric Lundberg

The fifth meeting of the Maryland Chapter of the Ships In Bottles Association of America was called to order by acting chapter president, Bill Westervelt. With all members having a copy of last meeting's minutes, there was no reason to read the minutes.

I. Old Business

A. Goals and Purposes

In keeping with one of our original chapter goals of creating a public awareness of the craft/art form, Mac Steen has confirmed a Chapter display with the World Trade Center at the end of the summer. We will be submitting models, tools, and biographies of our members. Mac is collecting the bios and editing. Mike Moriarty will be completing them on the computer and Eric Lundberg will be making stands.

As of the end of May, Calvert Marine Museum has failed to respond to our offer of our work.

B. Chapter Correspondence

Jack Hinckley and Don Hubbard have both expressed interest in the Chapter and have sent along words of encouragement.

Bill has asked that copies of our minutes be sent down to Ray Handwerker, Editor of The Bottle Shipwright.

C. Future Meeting Sites

July 20, 1991 Bill & Betty Westervelt
Nov 77, 1991 Mike & Nancy Moriarty

D. The Chapter Seal has been completed by Eric Lundberg. It was accepted unanimously and enthusiastically by the Chapter. Eric's labor of love has produced a beautiful rendition of the Chapter Seal carved in wood that will be present at all Chapter Presentations.

II. New Business

A. Welcome aboard, Peter Guterman

B. It is with regret and sorry to announce that Al Daly has passed away.

- C. Nominations for Chapter officers were submitted at this meeting. It was moved and seconded that the current set of officers remain in their posts for the next 2 years. Bill Westervelt will continue as Chapter President. Mike Moriarty will continue as Secretary and will assume Treasurer and Membership responsibilities.
- D. Mac offered that the minutes of the meetings need not include diagramming and lengthy explanations of the meeting presentations.

III. Tools/Techniques/Questions/ideas Corner

- A. For the purpose, a group is building a Chesapeake Bay Draketail. To help, watch, encourage, or for more information, contact :

Draketail Maritime, Ltd
P.O. Box 695
Shady Side, Md. 20764

Attn : Robert Bess 301-867-CRAB

IV. Meeting Presentation

Sharpening Tools

by Eric Lundberg

Eric took the group to his workshop for a lecture about sharpening tools. He gave a brief history of sharpening and demonstrated sharpening techniques on several different types of cutting tools. Eric's background as a cabinet maker was very apparent in his expert presentation.

Respectfully Submitted,

Michael Moriarty
Chapter Secretary

News of the German Ship Bottlers Guild

DEAR FRIENDS :

In case of the kindness from your editor, I have the possibility to write to you in the future regularly, to transmit to you the news, tips and tricks from Germany. Let's start with a short summary of our guild.

Name: DEUTSCHE BUDDELSCHIFFER GILDE
(German Shipbottlers Guild)

Founded: 9th of September 1988

Members today: 131

Publications: BUDDELSCHIFF-EXPRESS

Guest: DM 30,- (for all members)

Come out: March, June, September and December

Meeting: Every first weekend in May

Address:

DEUTSCHE BUDDELSCHIFFER GILDE

Gerhard G. Herrling
Theodor-Heuss-Str. 7a
2400 Luebeck 1
Germany

Our meeting this year will be in Munich. The date is the 4th and 5th of May. If you like to meet us you are very welcome.

For more informations about this happening please write to Mr. K. Reuter. He is the organisator.

Klaus Reuter
Bottlectr. 14
8000 Munich 40
Germany

More next time and everytime a full bottle under and an empty on your table.



Gerhard G. Herrling

THE OSAKA SHIPS-IN-BOTTLES MUSEUM MODEL EXCHANGE

As we have mentioned in previous editions of *Bottle Shipwright*, the Japanese have established a ship-in-bottle museum as part of their new waterfront project in Osaka. The museum is being run by members of the Japanese Ships-In-Bottles Society under the leadership of their president, Juso Okada.

Mr. Okada has also been appointed curator of the new museum and has put out a call for models from foreign builders to add to those built by his countrymen. To accomplish this, members of the Japanese Association are offering to exchange copies of the "Golden Ship" (illustrated below) for one of your own works. The "Golden Ship" is a symbolic ship model in the Japanese tradition, and well worth adding to your collection.

To arrange an exchange, please send your model to: **Juso Okada, 39-1-1, Nagashigashid, Sumiyoshi-ku, Osaka, 558, Japan**, or you may write and ask for further particulars. Your model should be double packed in two sturdy cardboard boxes, and surrounded by shock absorbing material (unsalted/unoiled popcorn works). Mark the outer box "fragile". You may insure it if you wish. Send it by "Sea Mail" and mark it as an "unsolicited gift". Of course, include your name and return address INSIDE as well as outside the package.

This is a great opportunity to have your model on display in a museum and to also obtain a fine piece of work for your own collection. Why not take advantage of it!!!



Above: A partial view of the models on display in the new Osaka Ships-In-Bottles Museum.

Left: One of the Golden Ships being offered by the Japanese Association in exchange for foreign models.



Vinland Revisited
A 1000 Years of Discovery

An Icelandic - Norwegian Venture May-October 1991.



Yes Vinland it is a pretty card, I hope you don't mind my using it.
From left to right the Viking Ships - SKOLAK, OLA, and
DRONINHUS. It was too pretty not to share, Thank You.